

# Peculiarities of G. Ginzburg's Pedagogical Principles Formation in the Context of His Performing Work

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**Abstract**—The article reveals the problems in the sphere of musical pedagogy and performance. Theoretical works in the sphere of general and musical pedagogy and piano performance are presented. Research of G. Ginzburg's performing art based on archive materials was carried out. Pedagogical principals of the outstanding pianist and teacher of the XX century were analyzed. His performing and pedagogical writing was characterized to reveal specific features of their formation which played an important role in emergence of native musical pedagogy and performance.

**Keywords**—pedagogical principals; performing art; teacher and musician; mastery; content

## I. INTRODUCTION

At the beginning of the XX century changes in the sphere of professional musical pedagogy and performance put some tasks concerning formation of the most effective pedagogical principals the urgency of which cause no doubt nowadays too. Realization of professional activity contains two key components closely correlated with each other — performing and pedagogical.

These spheres of activity accompany every musician on all levels of educational process including secondary professional and higher education. In such case the problem concerning peculiarities and specificity of pedagogical principals' formation becomes most urgent. The article reveals the most important and specific features of G. Ginzburg's pedagogical principals in the context of the carried-out analysis of his performing art.

G. Ginzburg came into the history of native musical culture not only as an outstanding pianist and performer but as a teacher, professor of the Moscow conservatory, famous musical and public figure, as the author of popular in his time concert transcriptions and developments, articles devoted to the problems of native musical culture and pedagogy organization and development. G. Ginzburg's creative work is a bright example of successful combination of pedagogical and performing ways of activity.

The analysis of active and versatile talented pianist's personality in performance and pedagogy testifies to the fact that in his teaching and training system of pianists and performers the most optimal and effective pedagogical principals were formed. The invaluable practical importance

of G. Ginzburg's ideas and findings for highly qualified professional musicians' upbringing is evident nowadays.

To realize pedagogical principles successfully in performing arts and training of professional concert pianists Ginzburg selected the most active and productive methods. Interest to Ginzburg's pedagogy in the context of the pianist's performing work is not accidental. For any musician a concert performance is the summary, the aim, the result of his activities. Besides the analysis of the state of art and pedagogical literature indicates that the research reveals the problems of a purely artistic nature which are often far from the actual paradigms of modern music pedagogy.

## II. PEDAGOGICAL PRINCIPALS: DEFINITION, ANALYSIS, METHODOLOGY

Pedagogical principals are based on pedagogical laws and regularities. Principals reflect phenomenon on the proper level and give answers to the questions of feasibility of actions in solution of pedagogical tasks.

Many well-known scientists were engaged in the problem of formation and study of pedagogical principles of General pedagogy. In their theoretical works they mostly developed universal pedagogical methods and principles applicable in various spheres and branches of pedagogical science. They are certain regulatory requirements and serve as criteria to improve the effectiveness of pedagogical activities in musical performance too.

The principle can also act as the main condition, a system-forming factor for pedagogical theory development and transformation [1]. V. Andreyev's definition: "Pedagogical principal is one of pedagogical categories which is the main normative rule based on comprehension of pedagogical objective laws and characterizes the most general strategy of solving a certain class of pedagogical tasks, serves as a system forming factor for pedagogical theory development and as a criterion of its constant pedagogical practice perfection which serves its effectiveness improvement" [2].

Outstanding teachers-practitioners in musical performance in the 19~20 centuries developed the system of effective methods which later was transformed into pedagogical theory. Among representatives of this trend there are names of K. Igumnov, A. Goldenveiser, S.

Feinberg, G. Neuhaus, G. Ginzburg. Each of these outstanding teachers – musicians realized himself both in pedagogical and concert performing activity which influenced the specific peculiarities of pedagogical principals' formation. Its analysis was given in their methodical and pedagogical research works.

### III. GINZBURG'S PERFORMING ART: HISTORY AND DEVELOPMENT

There is no doubt that the essence of performing art is the combination of an artistic idea and means which help listeners to understand it. Even not all famous performers are able to achieve harmony between the depth of content and perfection of form (lack of intention depth or means of its realization). But this is a special indicator of performing mastery. Such coherence of aims and means of their realization was typical of Ginzburg's performance.

Let us have a look at one of the main aspects of the pianist's individuality as a definite indicator of his performing style — concert repertoire. There are "omnivorous" pianists and there are pianists who prefer works of composers of a certain epoch, a certain style. Some performers prefer musical compositions of a certain character or genre. There are performers preferring Chopin, Liszt, Bach, Scriabin and so on. Classification of performers according to their repertoire preferences surely gives some grounds to match a pianist with a performing style. But these grounds are not enough because the evolution of an artistic personality inevitably causes corresponding changes of repertoire preferences. That's why Ginzburg's repertoire policy must be considered in a constant and rather dynamic development during forty years of his artistic activity.

Was Ginzburg an omnivorous pianist? At first sight, almost unlimited range and stylistic variety of his repertoire allow to answer the question positively. There is practically no aspect in the history of the world piano art in which Ginzburg's performing art was not always realized on the highest level of artistic mastery and deep reflection of stylistic peculiarities of every stylistic category. In his youth Ginzburg was internationally recognized as a performer of F. Chopin's compositions and later won the title of one of the best performers of F. Liszt. Virtuoso and romantic manner in his creativity caused no doubts. His contemporaries testified that Ginzburg's interpretation of classical composers' works was distinguished by stylistic perfection. The pianist was also recognized as the best in his time performer of the b-moll concert by Tchaikovsky, d-moll concert by A. Rubinstein, concerts by D. Kabalevsky and S. Feinberg [3].

From J. Bach's invention till difficult Busoni's treatments of Bach's organ creations; from D. Scarlatti and harpsichord players till Rhapsody in Blue and preludes by Gershwin; from Glinka till contemporary soviet composers – such is stylistic and chronological range of the pianist's repertoire. And at the same time Ginzburg was not "omnivorous". He preferred some composers presented widely in his repertoire (Chopin, Liszt, Beethoven, Tchaikovsky, Glinka) and very cautiously referred to some others, almost excluding their compositions from concert

programs. We have mentioned West composers of modernism trend whose compositions Ginzburg did not play and from the richest heritage of impressionists the artist played very little.

Characteristic repertoire limitations can be observed in Russian music. Ginzburg played almost all piano compositions by P. Tchaikovsky and M. Glinka, but piano compositions by S. Rachmaninov he played rather little. There is not a single piano concert and only some preludes, sonata No.2, etudes-pictures (in ensembles — suites and 6 pieces for piano duet op.II).

If we consider Ginzburg's concert repertoire in its dynamic, it is possible to notice the development from romantic composers till W. Mozart, L. Beethoven, J. Haydn and Russian composers; from the most difficult peaks of piano repertoire (Don Giovanni, Figaro, piano-symphonic compositions by Liszt) till "Songs without words" by Mendelssohn, miniatures by P. Tchaikovsky and M. Glinka, inventions by J. Bach.

There were attempts to define Ginzburg's performing style based on the repertoire in special articles and in "instant sketches" of reviews where Ginzburg was presented not in the light of stylistic tendencies but rather in the glow of composers' style. Despite historically transitory nature of these reviews and their "attachment" to a certain concert program, they are of undoubted interest because they show the relationship between the style of the performer and the style of interpreted by him works.

The question of interpretation is crucial for the performer and the work he performs. Interpretation of a musical work has a relatively independent special artistic value. Performance cannot be fully described and formalized by a composer, interaction of the work, the performer and the public is carried out during the performance itself, giving birth to qualitatively new characteristics of its original content. Besides, interpretation of a work always exists in a specific socio-historical context and depends on the nature, worldview of the performer, on the prevailing in the given moment system of aesthetic tastes and views, on technical capabilities of the performance, and finally, on the level of aesthetic development of the public.

Interpretation exists in a certain way independently. Performance of a composition has two authors – a creator and an interpreter. An interpreter not only performs a created by a composer work, but also forms a new artistic value. Interpretation of an artistic value has some regularities of its own in function and development. In this sense one can speak about evolution of interpretation of musical compositions of the past (for example, evolution of Beethoven's sonatas treatment determined by development of various music schools).

We can state that the interpretation of musical works exists as an independent artistic value and deserves scientific analysis in the context of Ginzburg's performing art. This fact is of fundamental importance because one can understand Ginzburg's performing style and interpretation of musical works through the master's creative transformation,

but the volume of this research work does not allow us to observe this problem fully.

#### IV. GINZBURG'S PEDAGOGICAL PRINCIPALS IN THE CONTEXT OF HIS PERFORMING ART

High pianistic culture with filigree piano technique and philosophical content are combined in Ginzburg's performing and pedagogical art. As it was said, practical value of Ginzburg's ideas is extremely important for general piano pedagogy and performance.

It would be worth observing the dialectic of the singular and the general, principles of the form formation in Ginzburg's performing art. Many critics and reviewers considered amazing integrity and completeness of the form both in miniatures and in large cyclic constructions as one of the main advantages of Ginzburg's art.

However, we are deeply convinced that the integrity of Ginzburg's form coverage is explained by special attention to precision of details. These contradictory tendencies (unity of form and close attention to separate elements) could lead to disintegration of the compositional content, ragged and fragmentary performance.

It doesn't happen with Ginzburg. On the contrary, we again meet the unity of opposites, dialectics of the singular and the general, parts and the whole; the unity in which perfection of the elements determines the monolithic nature of the whole construction, and the integrity of the form coverage in its turn leads to further improvement of separate elements.

The pianist polishes details not for their own sake, but for the sake of subsequent synthesis, considering the place in the structure and the drama of the work that these details occupy. On the other hand, the intellectual and emotional coverage of the whole, clear understanding of the integral performing concept allows Ginzburg to polish those facets of the elements that make them maximally expressive which logically and emotionally fit into the context of the whole work. In our opinion it is the "secrets" of Ginzburg's formation.

The portrait of G. Ginzburg as an artist and a teacher will be incomplete, if not to say at least a few words about his performances as an ensemble player. Having started in his youth with the performance of numerous piano ensembles with his elder brother Yakov, he often appeared with the greatest Soviet pianists (A. Goldenweiser, G. Neuhaus, L. Oborin, T. Kogan, J. Flier, etc.). Since 1928 G. Ginzburg's ensemble performances with the singer N. Raisky and since 1935 with famous violinists (L. Kogan, D. Tsyganov, B. Fishman, S. Furer) started [4].

It is typical that the principle of monographic concerts was reflected in the art of Ginzburg – ensemble player and teacher. Just at the beginning of the second period of his performing activity, he prepared with the famous singer Raisky the original program "Old and new songs of Spain and Italy". The program was often performed in Moscow and other cities of the Soviet Union. We have already

mentioned monographic concerts, which were an effective means of his concert and pedagogical activity realization.

Creative cooperation connected the pianist with the wonderful Moscow chamber singer N. Sukhovitsyna for many years. Their monographic concerts from the works of Liszt, Glinka, Tchaikovsky, Medtner were major events in Moscow's artistic life. Numerous reviews of his ensemble performances, as well as survived recordings prove that Ginzburg was a truly outstanding ensemble player [5].

His outstanding students testify that pedagogical activity of the pianist was a direct continuation of artistic. And it made the master's lessons especially bright and unforgettable.

#### V. CONCLUSION

In conclusion we summarize the results of the study of the peculiarities of Ginzburg's pedagogical principles formation in the context of his performing art.

G. Ginzburg was the creator of new trends in the native piano pedagogy and performance the content of which is aimed at the formation of effective pedagogical principles that brought the younger generation of pianists (including his students) to brilliant victories in many international competitions.

G. Ginzburg was one of the first representatives of piano-performing art and musical pedagogy abroad, establishing in the world piano performance style, which organically intertwines the brightness and convexity of artistic images with the highest performing skill, the depth of content - with crystal clarity of form, democratic trends - with a realistic interpretation of artistic ideas.

G. Ginzburg was one of the first who introduced the form of monographic concert into concert activity, not only as a certain format of public performance, but also as a pedagogical principle, successfully applied in his professional activity. The concerts of the pianist which included compositions of Chopin, Liszt, Beethoven, Mozart as well as Russian composers will remain in the history of piano art forever.

G. Ginzburg was one of the first pianists to present the creations of Russian composers to the wide world audience (A. Arensky, M. Balakirev, A. Borodin, A. Glazunov, M. Glinka, N. Medtner, A. and N. Rubinstein, P. Tchaikovsky, etc.), whose works later firmly established themselves in the pedagogical and concert repertoire of musicians.

G. Ginzburg's contribution to the enlightenment and promotion of Russian piano performance and pedagogy is invaluable. He was the first performer of piano concertos, sonatas, suites and works of small form of Soviet composers, many of which, thanks to the impeccable highly artistic performance entered the treasury of the world musical culture.

G. Ginzburg's art does not fit into the framework of any single category. The performing style of the artist which is a wise proportionality of opposites, initiated an organic synthesis of classical and romantic; traditional and

innovative, reflected in the process of pedagogical principles formation in the context of his performing work.

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